THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001

202-504-2200
202-504-2195 FAX

MEETING OF THE COMMISSION OF FINE ARTS

17 January 1991

AM 10:00 CONVENE, 441 F Street, N.W., Washington, D.C. 20001

I. ADMINISTRATION

A. Approval of minutes:

13 December 1990

B. Dates of next meetings:

21 February 1991
21 March 1991 ?
18 April 1991

II. SUBMISSIONS AND REVIEWS

A. Foreign Missions Act, Public Law 97-241

CFA 17/Jan/91-1, Organization of American States. Main Headquarters Building, 17th Street and Constitution Avenue, N.W. Replacement of roof tile.

B. American Battle Monuments Commission

CFA 17/Jan/91-2, Korean War Veterans Memorial, between the Reflecting Pool and Independence Avenue, S.W., Ash Woods near Lincoln Memorial. Revised concept design. (Previous: CFA 13/Dec/90-1, CFA 26/Jul/89-1.)

C. Executive Office of the President

CFA 17/Jan/91-3, Office of the National Drug Control Policy. Design for agency seal.

D. Department of the Treasury, U.S. Mint

1. CFA 17/Jan/91-4, Korean War Commemorative Coin. Designs.

2. CFA 17/Jan/91-5, H.R. 2761, USO 50th Anniversary Commemorative Coin. Designs.

E. General Services Administration, National Capital Region

CFA 17/Jan/91-6, U.S. Court House, 3rd Street and Constitution Avenue, N.W. Replacement of cooling tower.

F. General Accounting Office

CFA 17/Jan/91-7, GAO Building, 441 G Street, N.W. Entrance and paving renovation. Final design and material samples. (Previous: CFA 17/May/90-7.)

G. District of Columbia, Department of Consumer and Regulatory Affairs

1. Shipstead-Luce Act

Appendix I.

2. Old Georgetown Act

Appendix II.

SHIPSTEAD-LUCE SUBMISSIONS

NO.	ADDRESS AND OWNER	PROJECT
S.L. 91-44 HPA. 90-170	800 16th Street, N.W. Hay Adams Hotel Ltd. Part.	Canopy - conceptual

ACTION: Returned without Action. Case superseded by case no. S.L. 91-46.

S.L. 91-46	800 16th Street, N.W. Hay Adams Hotel Ltd. Part. The English Grill	Canopy - permit

ACTION: Recommend <u>against</u> concept of box-type, stepped canopy at this location which would be inappropriate to the architectural character of the building. Recommend a single shed-type awning with lettering limited to the valance which should not extend beyond width of opening at basement level.

S.L. 91-43	8132 West Beach Drive, N.W. Harry and Emily Volz Residence	Three story rear addition - permit

ACTION: No objection to issuance of permit for proposed three story rear addition which has limited impact on Rock Creek Park.

S.L. 91-45	2400 Virginia Avenue, N.W. Columbia Plaza Ltd. Part.	Wall mounted sign - permit

ACTION: No objection to issuance of permit for proposed sign mounted on low masonry wall to match color of existing brick of building. Recommend use of evergreen landscaping to serve as background for the sign.

OLD GEORGETOWN SUBMISSIONS

NO.	ADDRESS AND OWNER	PROJECT
O.G. 91-13 HPA. 91-70	3200 M Street, N.W. GAP Store Planning Banana Republic	Wall lanterns and alterations - permit

ACTION: No objection to issuance of permit for proposed alterations excluding additional flagpoles and proposed lanterns. Submit separate application for lanterns with specific detailed drawings, photographs, or catalog cuts, showing installation a minimum of eight feet above sidewalk.

O.G. 91-24 HPA. 91-106	3340 M Street, N.W. Lida & Associates Bill's of Beverly Hills Pizza	Sign panel for existing awning - permit

ACTION: Recommend <u>against</u> issuance of permit for proposed sign panel. Recommend lettering be painted on the valance of the awning and be of <u>only</u> one vertical type face.

O.G. 91-26 HPA. 91-144	1653 Wisconsin Avenue, N.W. Germar Properties Mahler Gallery	Sign - permit

ACTION: Recommend <u>against</u> issuance of permit for proposed sign. Recommend further studies for a 16" x 30" projecting (90° to wall) sign to be installed on the north side of the entrance door. Request the removal of the other signs on the building which are not appropriate and have an expired temporary permit. (See previous action O.G. 90-125 copy attached).

O.G. 91-28 HPA. 91-150	2715 Que Street, N.W. Nat'l Society of Colonial Dames of America	Areaways on front of building - permit

ACTION: No objection to issuance of permit for proposed areaways on front of building with a surface of painted stucco at basement level. Because proposed work will not be visible from public space review by Historic Preservation Review Board may be appropriate.

NO.	ADDRESS AND OWNER	PROJECT
O.G. 91-25 HPA. 91-130	1600 30th Street, N.W. Frank Esmann Residence	Fence (existing) - permit

ACTION: Recommend issuance of permit for a fence, with a flat top to follow the slope of the hill. Applicant has agreed to cut the tips of the existing fence level with slope of hill and place a flat piece (1 x 4) on top of palings. Fence to be painted or stained white.

COMMISSION OF FINE ARTS - 17 January 1990

CONVENE: 8:00 AM
Pension Building, Suite 312, 441 F Street, N.W.

1. Korean War Veterans Memorial, between the Reflecting Pool and Independence Avenue, S.W., Ash Woods near Lincoln Memorial.

Members in attendence:

J. Carter Brown
George Hartman
Robert Peck

Staff in attendence:

Charles Atherton
Donald Myer
Sue Kohler
Jose Martinez-Canino

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
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MEETING OF THE COMMISSION OF FINE ARTS

17 January 1991

The meeting was convened at 10:00 a.m. in the Commission of Fine Arts offices at the Pension Building, 441 F Street, N.W., Washington, D. C., after a tour of project sites.

Members present: Hon. J. Carter Brown, Chairman
Hon. Adele Chatfield-Taylor
Hon. George E. Hartman
Hon. Robert A. Peck

Staff present: Mr. Charles H. Atherton, Secretary
Mr. Donald B. Myer, Assistant Secretary
Mr. Jeffrey R. Carson
Mrs. Sue Kohler
Mr. Jose Martinez-Canino

National Capital Planning Commission staff present: Mr. Patrick Tribe

I. ADMINISTRATION

A. Approval of the minutes of the 13 December 1990 meeting. The minutes were approved without objection.

B. Dates of next meetings. The following dates were approved:

21 February 1991
18 April 1991

The date of the March meeting was changed from 21 March to 14 March, with the possibility that the meeting might not be held because of an expected lack of submissions.

II. SUBMISSIONS AND REVIEWS

A. Foreign Missions Act, Public Law 97-241

CFA 17/JAN/91-1, Organization of American States. Main headquarters building, 17th Street & Constitution Avenue, N.W. Replacement of roof tiles. Staff member Jeffrey Carson began the presentation by noting that the members had driven by the OAS headquarters on their pre-meeting tour, and by recalling that the building was a national landmark, designed by architect Paul Cret in 1910. Mr. Carson said the hand-glazed Spanish roof tiles needed replacing, and the OAS had been working with the original manufacturers, Ludowici-Celadon. He showed drawings and photographs of the roof, pointing out areas that had to be replaced, and referred to samples of the original tiles and the proposed new ones, set up in the meeting room, noting that the new tiles were not hand-glazed and were somewhat lighter and simpler in design; he then introduced Jose Garnham from the OAS to answer questions.

Mr. Garnham said they had been having water problems since 1985 and had been advised by their roofing consultants that the built-up roof and tile covering both needed replacing; he said about 35% of the tiles were broken. He said they had also consulted with the manufacturers of the original tiles and had received samples that were close to but not the same as the old ones. In answer to Ms. Chatfield-Taylor's question, he said the design had been changed because the old hand-made tiles were too expensive to produce. The profile of the new tiles was different, both the curve at the top and the locking edges.

Mr. Garnham said three different shades of brown glaze were available. Mr. Carson commented that the suggestion had been made to combine the three to give the vibrant color seen on the old roof. Mr. Peck asked if all the tiles would be replaced; Mr. Garnham said that was the recommendation. There was a discussion of the shape and colors, and Mr. Garnham said he was working with the manufacturer to get something closer to the old tiles. The Chairman asked if if the salvageable old tiles could be mixed with the new; it was agreed that would be a problem because of the difference in shape. Mr. Hartman suggested that the old tiles be used over the 17th Street entrance, where the roof was most visible, and the new tiles be used elsewhere. That was considered an excellent idea, and Mr. Garnham said he would continue to work with his architects and the roofing and tile consultants, giving them the Commission's suggestions, and would return at a later date. Exhibit A

B. American Battle Monuments Commission

CFA 17/JAN/91-2, Korean War Veterans Memorial, between the Reflecting Pool and Independence Avenue, S.W., Ash Woods near the Lincoln Memorial. Revised concept design. (Previous: CFA 13/DEC/90-1, CFA 26/JUL/89-1.) Before the discussion began, the Chairman read a letter from Vice-Chairman Porterfield, who was not present at the meeting, outlining the reasons for his decision not to participate in any further deliberations on this project.

Exhibit B

The Assistant Secretary then recalled that the Commission had given concept approval to the competition-winning design in July 1989 and had reviewed a revised design by the architect of record, Cooper-Lecky, in December 1990. At that time the Commission had deferred a decision, requesting to see the revised design staked out on the site, so that both the vertical and horizontal dimensions could be assessed. He said the mock-up had been viewed prior to this meeting, and that representatives from the National Park Service, National Capital Planning Commission, and Architect of the Capitol's office had also been present, as had representatives of the sponsors of the memorial. Mr. Myer noted the presence at the meeting of Colonel Badger of the Battle Monuments Commission, and General Stilwell, representing the Korean War Memorial Board; he then introduced the architect, Kent Cooper, to make the presentation.

Mr. Cooper recalled that three questions had been raised about the design at the last meeting: (1) Was this a new design or a refinement of the competition concept? (2) Did it contain three separate memorials or was it one integrated experience? (3) Was it too relaxed to make a strong symbolic statement? He said he would attempt to answer these questions and showed slides to make his points.

Mr. Cooper said he had not set out to put the original design aside, and he wished that the competition-winning architects had agreed to join in the process of refining it so that it was more acceptable to the sponsors and the reviewing agencies. He commented on the nature of one-stage competitions, noting that without client feedback at the second stage, it was inevitable that there would be some flaws that would have to be addressed and changes made.

Mr. Cooper then discussed aspects of the original design that had received criticism. He noted first that the line of figures commemorated only the combat troops, and there was only minimal space, on one side of the ramp retaining wall, devoted to the many others who had served. Recognition of the 37,000 who died had also been inadequate, and was consigned to the other side of the retaining wall. Upon descending the ramp, the visitor was not sure which way to turn and might miss one or the other side. Another

criticism had been that to leave the memorial the visitor had to return to the entrance, suggesting the cyclical nature of war. Mr. Cooper showed slides of models he had made in an attempt to work out these problems. Then he showed his final scheme, with the visitor walking along a diagonal line of soldiers, then turning north along a wall with pictorial representations commemorating the support troops, and finally entering a circular grove dedicated to those who had lost their lives, before leaving the memorial along the Mall path system. He reviewed the varying concerns of the reviewing agencies, in addition to the ones just discussed--the excessive amount of paving, destruction of large trees, complicated landscape plan, the way of containing, or providing a setting for the thirty-eight figures, and most important, an alternative to the 500-foot-long arc of 14-foot-high arborvitae that screened the memorial from Independence Avenue. He said his solution to the latter had been to return the area to a rolling lawn, much like Constitution Gardens on the other side of the Reflecting Pool, with berming to screen the figures from Independence Avenue; the fields of barberry and the tortured trees on the Mall side had been eliminated. He said that because of the landscaping changes, the design did look different, but the concept had not changed.

Mr. Cooper then discussed the criticism of his revised design--that it was made up of three memorials rather than one. His answer was that the area devoted to commemoration of the support troops and those who had died or been imprisoned had been inadequate and had to be expanded, but he believed that the three elements were united in one continuous flow and would not be perceived as three separate memorials. He said the revised design was not larger than the original and was about the same length as the Vietnam Memorial--800 feet.

Lastly, Mr. Cooper talked about the issue of focus and symbolism. He said he had made a major effort to tie the landscaping into that of the rest of the Mall, and that it had indeed been relaxed, but the formal symbolism of the line of troops had been retained and even emphasized by placing it on a diagonal line between the Lincoln and Jefferson memorials, with a formal, paved plaza at each end. The curved wall was placed in a more park-like setting and seen as a transitional experience to the final focal point, the highly formal circular grove. He commented at this point that he thought placing the soldiers on a diagonal line was preferable to replicating another east-west axis so close to the Reflecting Pool.

When Mr. Cooper had finished, the Chairman asked if there were any comments from the public before the members began their discussion. Don Leon, a member of the competition-winning design team of Burns, Lucas, Leon & Lucas, asked to show Mr. Hartman a model of their design, since Mr. Hartman had not been at the December meeting when they made their presentation. The Chairman said the Commission could not entertain a further presentation at

this time, and Mr. Leon said that was not his intention. He proceeded to comment on some of Mr. Cooper's statements. He said, first, that the two designs were not the same, that the concepts were not the same. Then he recalled Ms. Abrahamson's request at the December meeting that the design move in the direction of simplicity, that it not say more than had to be said, and he recalled that this was the strength of the other major memorials on the Mall. He commented on the lack of unity and integration in the revised design, and on the confusion about "containment", the feeling that it was both needed and not needed. He said he still did not feel that his firm's design had a circulation problem, any more than is experienced when entering and leaving a cathedral, and he thought it was unclear in the revised design where one entered--at the memorial grove or the line of soldiers? Finally, he asked the Commission not to accept the tabloid qualities of the revised design, and not to make a mistake with this memorial.

The Chairman thanked Mr. Leon for his comments and then turned the discussion to Mr. Cooper's design. He said he had been surprised to see the slides of the models Mr. Cooper had made as he attempted to meet the objections to the original design. He said he had been particularly taken with one that had ended in a radial plaza framed by detached segments of walls. (This was slide #16.) Mr. Cooper said that scheme had not survived because the wall segments seemed to require a berm or hillside behind them. Chairman Brown disagreed, saying that setting a wall in a hillside would recall the Vietnam Memorial, and the farther away one could get from that the better; he thought similarities would always invite comparison. He said one of the things about the original design that appealed to the Commission was that it did not mimic the Vietnam Memorial--it was figural, used formal landscaping as an integral part of the design, and had a sense of containment and focus; he said it seemed like a promising direction if it could be brought off. He did think that Mr. Cooper's scheme shown in slide #16 solved some of the questions, including his own, about three different memorials, and that it gathered focus towards the flag, and was more integrated.

The Chairman then addressed the issue of containment, which he saw as a crucial one. He said the Commission had objected to the stiff hedge of arborvitae, but he was not sure berming was the answer. He said that when the design was staked out on the site, he was amazed at the height of the berming and the implied structure, which he was afraid might appear not as a rolling ground plane but as defensive mounds with a battle raging behind them. He noted that there would be 4 feet of berming and another 10 feet of planting on top. Mr. Cooper did not think one would get that kind of "bunker" feeling; he referred to the effect of similar berming in Constitution Gardens, on the other side of the Reflecting Pool. The Chairman questioned the wisdom of trying to clone Constitution Gardens on the south side of the Mall, adding that if that course were followed, then the beauty of the meadow

would have to be left intact, and no memorial built there should do any more to interrupt the landscape than the Vietnam Memorial did. Also, if a memorial with a large number of representational elements were chosen, then they would need to be screened and contained somehow to provide a sense of focus and preserve the memorial function. Otherwise, it would become the kind of information/entertainment, "infotainment" experience that one finds at Disney World.

The Chairman asked if there were any further comments on the scheme shown in slide #16, and then, after having determined that the members were not ready to approve the revised design as submitted, asked for a discussion. Mr. Peck asked to comment about memorials in general. He said that, particularly in view of the Persian Gulf War, which had just begun the day before, the Commission would be approving other war memorials in the future, and he was concerned about any precedents that might be set. He said he recalled from his military experience that he was always being reminded to "keep it simple"; he thought the revised design for the Korean War Memorial violated that principle, as well as the more important principle of unity. He thought the original design at least had one single, bold idea. He said that after the last meeting he had tried to put his finger on what was going wrong with our memorials, and had decided that the problem was that they were turning into outdoor museums; he said he had had the same problem with the FDR memorial. He thought too many ideas were being presented. He was particularly worried about the depiction of the thirty-eight soldiers and the high degree of realism they would ultimately display. He read from the official description of each figure, noting that branch of service, rank, clothing, military gear, etc., as well as ethnic origin, were all carefully spelled out. He said it seemed to be impossible now for one thing to stand for another--the concept of symbolism had been lost. He thought the semi-abstract figures of the original design, marching towards a goal, were more evocative than a line of realistic figures, engaged in a disjointed action, that would make the viewer ask exactly what kind of mission they were on.

Mr. Peck's second point concerned circulation. He thought it had been given undo emphasis and was driving the design. He did not see why it had to be linear--he noted that the progression of the Korean War was anything but that--and he said there were many memorials that did not involve giving people one way in and one way out.

Mr. Peck's last comment concerned Constitution Gardens and the use of berming. He said he thought the views from the north and south sides of the Mall were quite different, and the analogy did not work. He said he had had the same difficulty with the FDR memorial, where the berming cut off the views across the polo fields to the river.

Ms. Chatfield-Taylor said she would like to make some general comments, although she first wanted to associate herself with Mr. Peck's comments on the danger of too much realism in the figures. She said she thought it was the design process itself that had caused much of the difficulty and given an overly-complicated result. She said Mr. Cooper had been trapped by the original design and given the task of making it produce specific design results rather than aiming for a certain effect. She said his statement that the design had evolved "piece by piece" went to the heart of the problem. Ms. Chatfield-Taylor thought the design should be simplified and the concept of three focal points eliminated. She said that although the original design had great integrity, it, too, had too many things going on, and if it was going to be representational, it was in a sense too abstract. She thought the complicated geometry, and particularly the ramp and its wall, caused problems; the circulation problem, she thought, would be a non-issue if the ramp were removed.

Mr. Hartman said he concurred with what had been said, but would like to underscore a few points. First, he observed that Mr.Cooper had an extremely complex and possibly difficult client or series of clients. Then he commented on the authenticity, integrity and simplicity that often characterize a competition-winning design. Inevitablity, he said, there are problems, and when they are addressed, something is lost. He said he thought both designs were trying to do too much, and without any clear hierarchy. Mr. Hartman then made some specific comments. He thought moving the axial alignment caused problems because it got into trouble with the road and then with the playing fields. He agreed that the design should divorce itself completely from a Vietnam Memorial wall concept. Then he addressed the vertical dimensions, saying that he, too, had been surprised at how high they were, very close to the horizon line; he thought the height could be reduced by one-third. Lastly, he thought the memorial would fit better in the space and project a more powerful image if it were a single entity rather than a linear experience.

Mr. Cooper asked to comment. He said that much had already been discarded in an effort to simplify the design, and he said that the basic concept, the line of soldiers, was not something he would have chosen, or would have done as a designer; he noted that it was probably the largest figural sculptural commission of the century. However, he said it did solve the exclusion problem, with the exception of women which was still being dealt with at the Vietnam Memorial.

Further discussion of the sculpture followed, with Mr. Peck stating his preference for a single heroic figure, Ms. Chatfield-Taylor worrying about the scale of the larger-than-life figures, and Mr. Hartman noting that in the original scheme the figures functioned more as a group, moving towards peace. There was a comparison with the three figures added to the Vietnam Memorial,

and the Chairman's observation that they were a footnote, that they were standing in contemplation of the memorial, and not frozen in action. A comparison had been made previously to the very detailed figures of the Grant Memorial at the foot of the Capitol, which the Chairman did not find apt because the massing and axiality made for a totally different kind of sculptural statement. Comments were made about the story-telling aspect of the thirty-eight figures, and the sculptor's fear that they might become "boring" to the visitor without the pictorialism. The Chairman thought it might work the other way: the more abstract group, marching together, could be more powerful and evocative.

General Stilwell asked to comment. He said he would like to underscore that the line of soldiers was to be a military column, under directions, but marching over very irregular terrain, as they did in Korea; it would be natural that they would assume different postures. He said the detailed description of each soldier was to aid the sculptor in his work, and to be sure that all ethnic groups who fought in the war were represented. He thought the sculptor would be able to take that information, distill it, and create figures that would evoke the kind of reaction wanted.

The Chairman thanked General Stilwell for his helpful information, and then said there was another aspect of the design he would like to discuss more fully, and that was its scale. He commented on the subtle differences between horizontal and vertical dimension, and noted that the Vietnam Memorial needed to be 800-feet long because it had no vertical dimension; if it were much shorter it would become trivial. On the other hand, a composition with strong vertical elements could get away with greatly reduced horizontal surface; he gave the example of the east wing of the National Gallery of Art which, although built on a small piece of land compared to that of the original building, was able to hold its own because of its strong vertical dimensions.

He noted that a structure in the Mall area could not have both without risking overstatement in the context of the Mall. He said this was a common fault in memorial design, and although he sympathized with the desire to make such designs as effective as possible, he did not equate this quality with size or scale in general. He said he thought the mock-up on the site had been well worth doing, because it became clear that the silhouette of the revised design for the memorial would be "overbearing to the point of bombast". He observed that the amount of sprawl and bulk had not been apparent from the model, and he said the truism, "The more you put in the more you leave out" was particularly apt here; the memorial needed more concentration, containment and focus, and less bulk and sprawl to make it more powerful.

He said he would like to see a design that had been considerably slimmed down, with the vertical elements reworked and the wall eliminated--not a tripartite scheme--and the necessary

elements fitted into a much reduced area. He thought that the simplest way to get approval from all the reviewing groups would be to amplify the very moving memorial grove and have it alone be the memorial. At the same time he said the Commission was on record saying that the sculptural treatment would be an interesting avenue to pursue, and he thought the members would stand by that.

Mr. Peck commented that the Korean War was, in a sense, a forgotten war, coming as it did between the cataclysm of World War II and the controversial and much publicized war in Vietnam. He said the memorial could not make up for this by trying to tell everything; it could only remind people where and when it happened, and honor those who participated. Ms. Chatfield-Taylor said simplification was at the heart of it, and she thought the architects should return to the design process without having a set outcome in mind. The Chairman had one more comment: he said that while he was fairly neutral as to whether the axis should be east-west, as in the original design, or diagonal--on the Lincoln/Jefferson axis--he thought it should be remembered that the choice of a diagonal axis would tie the memorial into the Baroque, radiating plan of L'Enfant's city, and if this decision were made, then the design would have to stand up to the other great diagonals in the city, and this, he thought, would really be too much to take on.

The revised design was then disapproved, with the Chairman telling General Stilwell and Mr. Cooper that the Commission realized their time constraints and wanted to work with them to get the design resolved, and Ms. Chatfield-Taylor expressing appreciation for Mr. Cooper's skill and hard work during the revision process. Exhibit B

C. Executive Office of the President

CFA 17/JAN/91-3, Office of National Drug Control Policy. Design for agency seal. Staff member Sue Kohler showed drawings of this seal, based on the Presidential Seal with the addition of the name of the agency, and designed by the Institute of Heraldry. She said this was the usual design for small agencies within the Executive Office. There were no objections and the design was approved. Exhibit C

D. Department of the Treasury, U. S. Mint

1. CFA 17/JAN/91-4, S. 2737, Korean War Commemorative Coin. Designs.

2. CFA 17/JAN/91-5, H.R. 2761, USO 50th Anniversary Commemorative Coin. Designs. Mrs. Kohler passed around designs for both coins and then introduced Eugene Essner, deputy director of the Mint, to discuss them and answer questions.

Mr. Essner said the Mint had been under tremendous time constraints to produce these coins, especially the one commemorating the Korean War; he said the proceeds from that coin had to be turned over to the Korean War Memorial Board by October. He said the coin had been designed within the Mint, the obverse by James Mercanti and the reverse by James Ferrell, and added that the designs had been approved by the Korean War Memorial Board and the Battle Monuments Commission. He said some minor changes had been made at their request.

The members then discussed the design. The Chairman made the comment, which he said had become standard, that the lettering on both sides should be the same or compatible in style. Ms. Chatfield-Taylor repeated the comment she had just made about the Korean War Memorial--that there was too much going on; she thought this was particularly true of the reverse design. Mr. Essner explained the need for symbols standing for the United Nations, United States and Korea, but the members thought that these, coupled with a map of Korea and the words "38th Parallel", were just too much. The map did not read well because of the three symbols placed in front of it. It was thought that the eagle might be left out, since the words "United States of America" already appeared at the bottom, and that the map would be less confusing if "38th Parallel" were omitted. General Stilwell said from the audience he thought there would be no objection.

Realizing the Mint's time constraints, the Chairman suggested that Mr. Essner work with the staff to make the modifications suggested. Mr. Essner said he would be agreeable to this, and General Stilwell, who was present, said he had no difficulty with the design changes proposed.

The members then discussed the designs for the USO coin. Mr. Essner said this had been the result of a limited competition, to which five artists were invited. The design chosen for the obverse was by Robert Lamb, one of the artists for the Navy Memorial bas-reliefs, and the reverse was done by John Mercanti of the Mint. Again, there was a request that the lettering styles on each side be compatible. On the obverse, there was a question about the lettering style used on the USO flag; Mr. Essner said that was the style of the official flag. On the reverse, both Ms. Chatfield-Taylor and Mr. Hartman had trouble reading the USO motto because of the repetition of the word "service": it was unclear whether the motto should be read across or down. The Chairman suggested that if the words on the left side were moved up slightly that would solve the problem.

There was no enthusiasm for either of the coins, but the members agreed to approve them subject to review by the staff. There was a discussion of the difficulty in finding competent artists in the medallic arts field, and the obversation that even though the Mint had been trying to open up the design to outside

artists by having competitions, the results were often inferior to work done within the Mint. Mr. Essner was asked who was on the jury for the competition entries. He said he was on the panel, along with the Director of the Mint, the Treasurer of the United States and the Deputy Treasurer; they made the initial selection and made recommendations to the Secretary of the Treasury. The Chairman commented that it would be helpful if at some point, after the Mint had discarded designs that were not feasible technically, the Commission could take an informal look at those remaining and give its advice, so that the Secretary would then have the benefit of both his staff's and the Commission's opinion and the Commission would not be presented with a fait accompli and asked to approve it. He noted that with the Mount Rushmore designs, the Mint had shown the members other options and it had been very helpful.

Mr. Essner was asked about the list from which outside artists were chosen, how many names were on it, and how they had been selected. He said the Mint contacted the National Sculpture Society and various medallic art associations, and worked with the Commission staff; he said the length of the list varied. He pointed out the differences in designing for coins and medals, noting, for example, that fewer strikes were used for a coin and so certain effects possible in a medal could not be achieved. There was a discussion about how good designers could be found outside government, and how the government could attract talent. Mr. Essner said great artists were not often attracted to government work, and also, the pay scale was a problem. Exhibit D

E. General Services Administration
National Capital Region

CFA 17/JAN/91-6, U. S. Court House, 3rd Street and Constitution Avenue, N.W. Replacement of cooling tower. Staff member Jose Martinez noted the prominent site of the court house and showed photographs of the building and the existing cooling tower from various vantage points; he then showed views with the new proposal drawn in and said it would be 6 feet higher and also wider so that it would be symmetrical with the center line of the building. The architect from the engineering firm, PKP Engineers, was then introduced. He said the entire HVAC system was being replaced and for that reason, and because it contained asbestos, the cooling tower also would be replaced. He noted that the color of the existing tower was too light, and the skirt did not come down far enough, so that it did not seem to have the proper weight and mass. He said the proposal was to correct these problems, as well as the one of asymmetry. He showed a sample of a plaster material that could be obtained in a color close to that of the limestone building; as an alternate, they could use a limestone facing. The members agreed that the stone would look better and be an economy in the long run.

The Secretary asked to comment on other unattractive rooftop appendages that were not part of this contract--several gooseneck ventilators that were highly visible. The architect said lower ones were available and could be substituted; Mr. Hartman asked that they be painted to match the other roof elements. The new cooling tower design was then unanimously approved. Exhibit E

F. General Accounting Office

CFA 17/JAN/91-7, GAO Building, 441 G Street, N.W. Entrance and paving renovation. Final design and material samples. (Previous: CFA 17/MAY/90-7.) The Assistant Secretary recalled that the paving pattern had been approved in concept at a previous meeting. He showed a rendering and a sample of the reddish color granite proposed; he said it would match the building columns as closely as possible. There were no objections, and the project was approved. Exhibit F

G. District of Columbia, Department of Consumer and Regulatory Affairs

1. Shipstead-Luce Act

Appendix I. A representative for the applicant for S.L. 91-46, the Hay-Adams Hotel, 800 16th Street, N.W., asked to discuss the disapproval of a box-type awning over the basement entrance to a bar and grill. He explained that some kind of covering was needed to protect the stair during inclement weather, and the hotel also wanted the name of the bar on the awning to give it some exposure to street traffic. The members all agreed that the awning shown on the drawings was not suitable for the prominent 2location, and Mr. Peck thought it was more for advertising than protection. There was a discussion of what might be done, with the suggestion that a free-standing canopy of some kind--not an extension of the architecture of the building--would look best. Mr. Buckingham, the awning company representative, was asked to work with the staff.

The ANC commissioner from the area including 8132 West Beach Drive, N.W., S.L. 91-43, a house addition that had been approved, said that in canvassing the neighborhood he had received a letter from one neighbor who objected to the addition, because it cut off part of her view of Rock Creek Park. The Chairman said the Commission's mandate was to protect the park, and it was only on that basis that it could make a decision, not on the effect of the construction on a neighbor's view. The ANC commissioner was asked if the ANC had taken a position on the project, and he said it had not, because the information had been received too late for it to come to a vote at the last meeting.

There was no further discussion, the Chairman asked for a vote, and the Shipstead-Luce appendix was unanimously approved, with the exception of the Hay-Adams case.

2. Old Georgetown Act

Appendix II. The appendix was approved without objection.

The meeting was adjourned at 1:10 p.m.

Signed,

Charles H. Atherton
Secretary

THE COMMISSION OF FINE ARTS

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EXHIBIT A

22 January 1991

Dear Mr. Garnham:

The Commission was pleased to confer with you on the proposed renovation of the tile roof of the historic Organization of American States building during its meeting of 17 January 1991. The importance of this structure both architecturally as well as with respect to its siting on Constitution Avenue merits the most thoughtful consideration when alterations to its fabric are contemplated. In this case, the Commission appreciates the need to repair and renovate the Spanish tile roof which shows signs of deterioration. In addition, the members fully endorse your selection of the original tile manufacturer, the firm of Ludowici-Celadon, for the replacement material. It is at this point, however, that the Commission must offer some words of advice.

We seem to be in agreement that the existing hand-glazed tile is aesthetically preferable to the machine-glazed material currently available. Unfortunately, many of the original tiles have deteriorated to the extent that they may not be re-used in their entirety. Nevertheless, enough tiles in good condition should be salvageable to resurface the sloping roof over the entrance portico overlooking Seventeenth Street. This part of the roofing system for the building is the most clearly visible to the pedestrian and would, therefore, benefit most from the re-use of the original tiles. The main body of the roof could be surfaced in the new tiles provided several or more colors are carefully selected to imitate the lively and vibrant patterns of the original.

Again, many thanks for discussing this issue with the Commission. The staff is available should

questions arise concerning our recommendations.

Sincerely,

J. Carter Brown
Chairman

Mr. Jose A. Garnham, Director
Department of Material Resources
Organization of American States
17th Street and Constitution Ave., N.W.
Washington, D.C. 20006

EXHIBIT B

January 16, 1991

To: The Honorable J. Carter Brown, Chairman
The Commission of Fine Arts

From: Neil Porterfield, Vice-Chairman
The Commission of Fine Arts

Subject: Participation in the Korean War Veterans Memorial Deliberations

(I am requesting that the following be read into the record at the January 17, 1991 meeting of the Commission so it will be known to the attendees and will become a part of the record)

As you and the other members of the Commission know, the members of the team that won the design competition for the Korean War Veterans Memorial are Penn State faculty members in the College of Arts and Architecture. Two of the members of this team, Veronica Burns-Lucas and Eliza Pennypacker Oberholtzer, are faculty members in the Department of Landscape Architecture, which I head. It should be noted that Eliza Oberholtzer withdrew from the design team when the remaining three members formed a firm to undertake further work on the project. The other two members of the design team, Don Leon and John Lucas, are faculty in the Architecture Department.

In all of the Commission deliberations on the subject of this project, I have clearly stated my relationship to this group, and I explained that I have not been associated with any aspect of their professional work outside of their teaching roles at Penn State. Also, on all occasions, I have made it clear that I would recuse myself when, and if, a vote is taken by the Commission on this subject.

The record shows that this project, when it was initially submitted by the Penn State design team, received generally complimentary and favorable comments from the Commission, and, without a vote being taken, there was consensus that the design should proceed. At that time there were no signs of the controversy that was to subsequentially develop and has now taken the form of litigation.

To: The Honorable J. Carter Brown
From: Neil Porterfield

Our second and last meeting in which the Korean Memorial was discussed was December 13, 1990. At that time the disagreements between the Penn State design team and Cooper-Leckey, the architects of record, were clearly delineated. The record will show that I continued to favor the Penn State design team's scheme, but, because of the serious nature of the controversy, my comments were very brief and restrained. And, once again, no vote was called on the subject.

The seriousness and depth of the controversy and debate that now envelopes this project has caused me to re-examine my prior position of restricted participation. I realize that any perceptions of bias will harm the integrity of the review process and the Commission itself. Therefore, I have decided that I must now remove myself entirely from any further participation in the Commission's deliberations on this project. I take leave of this important debate with regret and dissapointment that the perspective of a landscape architect will not be included. However, I am confident that the Commission will be attentive to its mission and will ensure that the Korean War Veterans Memorial will be designed to embody its messages with enduring artistic expressions of America's highest ideals and aspirations.

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EXHIBIT B-1

22 January 1991

Dear Colonel Badger:

First let me express the Commission's appreciation to all who were involved in producing the stake-out of the Korean War Veteran's Memorial so we could view the dimensions of the design prior to our meeting on 17 January. It was most helpful. It was also good that representatives of other government agencies involved in the review process could see it as well.

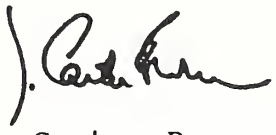
Regrettably the Commission voted to disapprove the design in its present form. As you know, a number of serious concerns arose during the discussion that took place at our public meeting later that morning. They embraced a wide range of questions from site orientation and size and scale of the elements to issues of character of the sculpted figures and the images on the wall. Common to all of the concerns, however, was the pervasive feeling that there was too much going on, and that the design and program needed to be greatly simplified and tightened up. This problem becomes especially apparent when one begins to identify the sequential events experienced in walking through the memorial: a circular entry plaza with a map of Korea and possibly other orientation information; the line of march, with each of the proposed thirty-eight figures treated as individuals, all with a specific function and identity; then the flag plaza, which would contain additional informative plaques. And those comprise only the first of three major elements in the design. The remaining two, the nine-foot high granite wall of nearly 275 feet in length, and another circular space that would serve as an area for reflection and rest, would carry a weight almost equal to that of the principal "line of march" element. When taken as a whole, such a multiplicity of elements runs the risk of overwhelming the visitor and seriously diminishing the overall effect of the memorial.

Without going into more detail, it is the Commission's hope that the current program requirements be given another look. Clearly the original concept of the line of infantry was a very compelling symbol. As

such it was the basis for the selection of the competition-winning design. We feel that this idea is still valid and should be the dominant one, tying all the remaining parts together. However, this will be possible only if the other program elements are made entirely subservient to the first.

As you know a great many points were touched upon during the nearly two-hour discussion. Rather than try to reflect them all in the space of this letter, I am enclosing a copy of the meeting transcript for your guidance in preparing further design studies. Nearly all of these concerns, however, go back to the central problem of too much. It is with that in mind that the current design should be reexamined in the search for an acceptable solution.

Sincerely,



J. Carter Brown
Chairman

Colonel Frederick C. Badger
American Battle Monuments Commission
Pulaski Building
20 Massachusetts Avenue, N.W.
Washington, D.C. 20314

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EXHIBIT C

22 January 1991

Dear Mr. Dean:

The Commission of Fine Arts reviewed a design for the seal of the Office of National Drug Control Policy at its 17 January meeting.

I am happy to tell you that it was approved.

Sincerely,

J. Carter Brown
Chairman

Mr. Tilman Dean
Office of National Drug Control Policy
Executive Office of the President
Washington, D.C. 20500

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EXHIBIT D

22 January 1991

Dear Mrs. Pope:

The Commission of Fine Arts was happy to meet with Eugene Essner of the Mint at its 17 January meeting to review designs for commemorative coins honoring the thirty-eighth anniversary of the end of the Korean War and the fiftieth anniversary of the U.S.O.

The designs were approved, without enthusiasm, and with the following recommendations:

Korean War Coin: The design for the reverse of this coin was thought to be confusing, the result of the use of too many elements. The rendering of the map of Korea should be restudied so that the outline becomes more clear; the elimination of the words "38th Parallel" would help and would also give the design a less cluttered appearance. If it is necessary to have an eagle, even though the words "United States" already appear on the coin, the use of a more traditional form, perhaps like that on the reverse of the quarter, could echo the round shape of the U.N. and Korean logos. The lettering styles on the obverse and reverse should either be the same or compatible with each other.

U.S.O. Coin: The design for this coin was considered mediocre, at best. Recognizing that the pennant was based directly on the design of the U.S.O. flag, it was hoped that there could be at least some refinement in the shape and spacing of the letters. On the reverse, it was unclear to some members whether the motto, beginning "Fifty years...," should be read down or across; perhaps shifting the words on the left slightly upward would remove the uncertainty. There is a great multiplicity of lettering styles on this coin; an effort should be made to reduce the number of styles and see that they are compatible.

In view of the Mint's time constraints on these coins, the members suggested that your representatives work with the staff to make the recommended design

modifications.

Sincerely,

J. Carter Brown
Chairman

The Honorable Donna Pope, Director
United States Mint
633 Third Street, N.W.
Washington, D.C. 20220

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EXHIBIT E

22 January 1991

Dear Mr. Plummer:

During its meeting 17 January 1991, the Commission of Fine Arts reviewed a proposal for the replacement of the cooling tower at the U.S. Courthouse on Third Street and Constitution Avenue, N.W. We are pleased with the approach taken to blend the new mechanical structure with the rest of the building. Extending the cooling tower to make it symmetrical along the center line of the building is appropriate. However, keeping in mind the cost of long-term maintenance, we recommend matching material (i.e. limestone) rather than the proposed "dryvit" panels.

At the meeting we expressed our concern over the visibility of the existing gooseneck intake vents. We are happy to hear that you are studying ways to reduce their height and cap them with a flat hood. We hope that you will also paint the vents to match the color of the limestone screen.

As always, the staff is available should questions arise.

Sincerely,

J. Carter Brown
Chairman

Mr. Donald Plummer
Buildings Manager
Triangle Field Office
General Services Administration
National Capital Region
Washington, D.C. 20407

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EXHIBIT F

22 January 1991

Dear Mr. Packa:

During its meeting of 17 January 1991, the Commission reviewed and approved final designs and granite material samples for the entrance plaza to the GAO Building on G Street. In approving this design, however, the members also note with some distress the existing condition of the concrete pavement which we understand was recently installed.

According to the drawings and paperwork submitted, the plaza is to consist solely of two colors, including one shade of concrete. Nevertheless, as noted on site, the newly laid concrete is of several shades bearing little resemblance to the paving pattern submitted for review. The members would like some assurance that this is a temporary condition and that measures will be taken to resolve the problem.

Sincerely,

J. Carter Brown
Chairman

Mr. Daniel E. Packa, Manager
Building Operation Facilities Management
General Accounting Office
441 G Street, N.W.
Washington, D.C. 20548